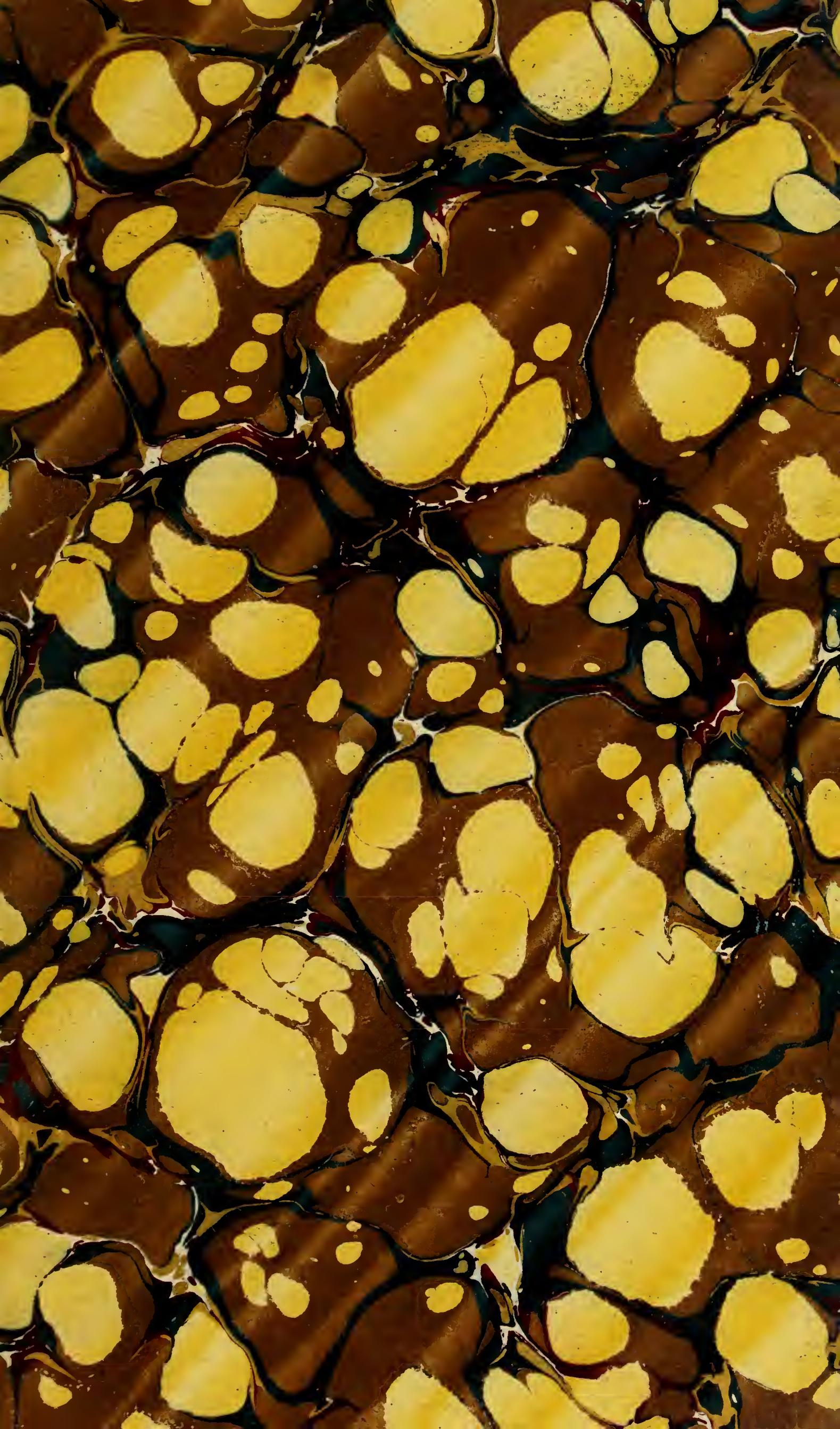






Lord of Cravode and Osory.



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A very curious relic of old Paris is about to be removed—the house in the Rue de Venise, built in 1402 by the celebrated alchemist, palmist, and philanthropist Nicholas Flamel. It is one of the few specimens of fifteenth century domestic architecture still to be seen in the French capital. Until the Revolution its upper floors were let to poor old men and women who, in accordance with Flamel's will, had only to pray for the repose of his soul and to say an Ave every day at the hour he died, to secure their lodgings rent free. Flamel was one of the most famous of mediæval palmists, and wrote a book on the subject.

8vo., contemporary calf gilt. Presentation Copy from the Editor [I. A. T.]. The First Edition, privately printed and issued in a very limited number of copies. No copy in the B. M. Extremely uncommon.

This book contains the English and French versions on opposite pages, and the editor states that the MS. is that which was deciphered by Saint Marc and Pernety about 1760, and to which Pernety refers in his controversies with Villain (cf. No. 48).

Nicholas Flamel was born about 1330 and died in 1411. He acquired considerable wealth, and this has been attributed to his knowledge of the SECRET. His reputation as an adept is probably a XVIth century growth.



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For Miss Hannah Steller forth
with the Editor's Compliments

(P. 1)

TESTAMENT

OF

NICHOLAS FLAMEL.

LONDON:

PRINTED BY J. AND E. HODSON, NO 15, CROSS-STREET,
HATTON-GARDEN;

AND SOLD ONLY BY THE EDITOR.

[Price]

1806.



A

SHORT INTRODUCTION, BY THE EDITOR.

To the *Amateurs* of the Art no apology will be deemed necessary for introducing this Abridgment to their notice. It is an obligation due however to the Reader to say a few words upon the original Manuscript, yet, without *intending* any commentary on the contents of it, we shall leave the Work itself to rest chiefly on it's own internal evidence for it's support.

This Work then, in it's kind, is by some regarded as a treasure of price, and has for many years past been privately circulated in manuscript among the Lovers of this Science in France. The French copy was conveyed to the Editor, *verbatim et fideliter* in the form in which it is here presented, and to which he has prefixed, for the convenience of those who

may not be familiar with the original Language, a plain translation.

At the end of the PRACTICE some information is conveyed as to the manner in which it was left by the Author in Cyphers, and concerning the decyphering of it by two intelligent persons, upward of three centuries after it was written. The correspondent who conveyed it, in his letter, dated Paris, the 28th of March 1803, also writes—“Here is the Manuscript of Flamel, from which I have only abridged useless things, and some repetitions. I had before began to copy it word for word, putting at the bottom of the page, the explanation in Latin of those expressions which are not now used in our language ; but I presently thought, that you would have too much trouble to comprehend this old language, which is actually that used in the time of Flamel. For this reason, in the second page I have changed my plan, and

“ have translated it into modern French, but
“ you may reckon upon my translation, as if it
“ were one and the same.” Thus far our
respectable French correspondent; and it
may not be ill-timed to observe, that the Hiero-
glyphic Work published by Flamel himself at
Paris in the year 1413, though mystically
written, according to the method universally
adopted by these Writers, appears to agree
fundamentally in the philosophical Process,
especially “*in operation on the true Matter,
and signs of the true Mercury,*” agreeable to
the testimony of Eyræneus Philaletha, who, as
he himself confesses, drew much knowledge
from Flamel, and that he covertly worked on
the same Principle is obvious from his two
most perspicuous Works, entitled *Secrets
Revealed, &c.* and *Ripley Revived*, printed
London, in 1669 and 1678.

Having introduced the learned and in-
genuous Eyræneus Philaletha Cosmopolita, it

may be acceptable to allude to some differences in the mode of working between him and this experimented Author. Philaletha, as well as his pupil Philalethes, the author of the **MARROW OF ALCHYMY**, confine their instructions chiefly to the working with the *Doves of Diana*; yet it is evident, that Philaletha was well acquainted with Flamel's work, which, though radically the same, is undoubtedly the best and the most direct of the two; and even Philalethes, who was bound by a solemn promise, and who expresses himself upon certain points with caution and ambiguity, seems to refer to this better mode in the following lines in his **MARROW OF ALCHYMY**, first part of the second book:

66. "Some use Diana's Doves for to prepare
The water, which a tedious labour is,
And for to hit it right, an artist rare
May twice for once unfortunately miss:
'The other way (which is most secret) we
Commend to all that artists mean to be.'"

This way is said to be most secret, *probably* because the PONDUS, that is, the weights or proportions are very different from that work which he openly describes ; whereas, the proportions here given, are unrevealed by any other author. Flamel may therefore be nominated a master-key to this point. Philaletha also, as well as the multitudinous writers on this subject, is very mysterious upon the mode of educating the philosophical sublimate or sulphur, called by him, *our gold*. Philaletha moreover, in his SECRETS REVEALED, has written very subtilly and enviously on the *three works*, and on the regimens of the fire in application to each mode. Upon these subjects Flamel is, as it were, explicit, that is, a guide sufficient for him that will put his hand to the plough.

It is true, we might have added a Key, which could have readily been done in the form of a Glossary, and a few Notes,

but on reflection we concluded, it would be unnecessary for those who are the least adapted for this science; and to have thus hastily unveiled it to the *profanum vulgus*, might probably have exposed us to something worse than the thanks of the SOPHII: In justice however to the deserving studious, and to assist the philosophical reader, we shall finish with this leading Remark; that from an attentive perusal of the works of Philaletha, particularly his two treatises above-mentioned, and those of other practitioners whom he recommends, the light clouds here may swiftly dissipate. To the judicious and industrious all things are easy, but upon the idle and undeserving await neither merit nor reward.

READER, PROFIT AND FAREWELL!

EDITOR, [J. A. T.]

LONDON, 1806.



SOME ACCOUNT
OF
NICOLAS FLAMEL,
AND HIS WORKS.

DOCTOR WILLIAM SALMON in his Preface to his MEDICINA PRACTICA, published in London in 1707, mentions that he has translated and annexed two principal Works of Flamel, viz. his HIEROGLYPHICA and his SOMMAIRE PHILOSOPHIQUE. Of the Author himself the learned Doctor writes, “ Flamel was a Frenchman, and originally a poor Scrivener, yet left so great monuments behind him as must convince the most incredulous that he knew the Secret, and performed such mighty works at his own proper costs and charges, as the most opulent Prince in

“ Europe can never do the like. I know a gentleman who went to view these mighty buildings, and their records: The Archives and Governors of those places, he told me, own the matter of fact, but deny the means; saying that Flamel was a very pious man, and went a pilgrimage to S^r. James of Gallicia, for a reward of which piety, the holy saint bestowed that vast treasure upon him by way of miracle; thereby denying the power of art by which it was effected, to establish in a miracle for a confirmation of the Romish Church.” He afterwards adds, alluding to the above translated Works, “ Flamel we have also now translated, and claused into Chapters and Sections, to which we have added his Summary of Philosophy, which was never printed with him before in any language: To his Work we have also added his Hieroglyphicks neatly cut in copper, with quotations also upon each Hieroglyphick, shewing to what book, chapter, and section, they have reference, or belong.”

In the *Bibliotheca Chymica seu Catalogus Librorum Philosophicorum Hermeticorum*, printed in Paris in 1654, by Petro Borellio M. D., a Catalogue containing nearly 4000 books known to have been written on the Science of Alchymy, the above-mentioned Works of Flamel are noticed; the first, as written in Latin originally by Flamel, and translated into French by P. Arnaud, and published in Paris in the year 1612: The second, or the Summary of Philosophy, as written by the Author in French, and afterward published. There are also other Works of Flamel noticed in that Catalogue, some printed and some in manuscript, and among them this present work, under the title of **NIC. FLAMELLI TESTAMENTUM M. S.**

Of Flamel himself and of the history of his discoveries in the Art, the best and most authentick account, at this distant period, can now only be collected from his own Works: On this also there seems good reason to place dependence, because the whole tenor of his writings exhibit him in no other character

than that of a man of piety and strict veracity. To enable the Reader to decide for himself on these points, the Introduction to his Hieroglyphica, including the history of his discoveries, is here given from his own words, as rendered by Salmon.

“ I Nicolas Flamel, Scrivener, living in
“ Paris, anno 1399, in the Notary-street,
“ near St. James of the Bouchery, though I
“ learned not much Latin, because of the
“ poorness and meanness of my parents, who
“ notwithstanding were (by them that envy
“ me most) accounted honest and good peo-
“ ple. Yet by the blessing of God, I have
“ not wanted an understanding of the books
“ of the philosophers, but learned them, and
“ attained to a certain kind of knowledge,
“ even of their hidden secrets. For which
“ cause sake, there shall not any moment of
“ my life pass, wherein remembering this so
“ vast a good, I will not upon my bare knees
“ (if the place will permit) or otherwise in
“ my heart, with all the entireness of my
“ affections, render thanks to this my most

“ good and gracious God. Who never forsakes the righteous generation, or suffers the children of the just to beg their bread, nor deceives their expectations, but supports them with blessings, who put their whole trust in him.

“ After the decease of my parents, I Nicolas Flamel got my living by the art of writing, ingrossing inventories, making up accounts, keeping of books, and the like. In this course of living there fell by chance into my hands a gilded book, very old and large, (which cost me only the sum of two florins, which was about 6s. 8d. formerly, now 10s. English). It was not made of paper or parchment, as other books be, but of admirable rinds (as it seemed to me) of young trees. The cover of it was of brass; it was well bound, and graven all over with strange kind of letters, which I take to be Greek characters, or some such like. This I know, that I could not read them, nor were they either Latin or French letters or words, of which I understand something. But as

“ to the matter which was written within, it
“ was engraven (as I suppose) with an iron
“ pencil or graver upon the said bark leaves;
“ done admirably well, and in fair and neat
“ Latin letters, and curiously coloured. It
“ contained thrice seven leaves, for so they
“ were numbered in the top of each folio:
“ and every seventh leaf was without any
“ writing; but in place thereof, there were
“ several images or figures painted. Upon
“ the first seventh leaf was depicted, 1. *A*
“ *Virgin*; 2. *Serpents swallowing her up*:—
“ On the second seventh, *A Serpent crucified*:
“ And on the last seventh, *A Desart or Wil-*
“ *derness*; in midst whereof was seen many
“ fair fountains, from whence issued out a
“ number of serpents here and there. Upon
“ the first of the leaves was written in capital
“ letters of gold, *Abraham, the Jew, prince,*
“ *priest, Levite, astrologer and philosopher, to*
“ *the nation of the Jews, dispersed by the wrath*
“ *of God in France, wisheth health*. After
“ which words, it was filled with many exe-
“ crations and curses, with this word MARA-

“ NATHA, (which was oft repeated) against
“ any one that should look into it to unfold
“ it, except he were either priest or scribe.

“ The person that sold me this book, was
“ ignorant of its worth, as well as I who
“ bought it: I judge it might have been stolen
“ from some of the Jewish nation, or else
“ found in some place where they anciently
“ abode.

“ In the second leaf of the book, he conso-
“ lated his nation, and gave them pious coun-
“ sel, to turn from their wickedness and evil
“ ways, but above all to flee from idolatry,
“ and to wait in patience for the coming of
“ the Messiah, who conquering all the kings
“ and potentates of the earth, should reign in
“ glory with his people to eternity. Without
“ doubt, this was a very pious, wise, and un-
“ derstanding man. In the third leaf, and in
“ all the writing that followed, he taught
“ them in plain words the transmutation of
“ metals, to the end that he might help and
“ assist his dispersed people, to pay their
“ tributes to the Roman emperors, and some

8. ACCOUNT OF NICOLAS FLAMEL.

“ other things not needful here to be repeated.
“ He painted the vessels by the sides or mar-
“ gin of the leaves, and discovered all the
“ colours as they should arise or appear, with
“ all the rest of the work. But of the *prima*
“ *materia*, or first matter or agent, he spake
“ not so much as one word: but only he told
“ them, that in the fourth and fifth leaves,
“ he had entirely painted or decyphered it,
“ and depicted or figured it, with admirable
“ dexterity and workmanship. Now though
“ it was singularly well, and materially or
“ intelligibly figured and painted, yet by that
“ could no man ever have been able to under-
“ stand it, without having been well skilled in
“ their cabala, which is a series of old tradi-
“ tions, and also to have well studied their
“ books. The fourth and fifth leaf thereof
“ was without any writing, but full of fair
“ figures bright and shining, or as it were
“ enlightened, and very exquisitely depicted.
“ First, there was a young man painted, with
“ wings at his ancles, having in his hand a
“ caducæn rod, writhen about with two ser-

“ pents, wherewith he stroke upon an helmet
“ covered with its head. This seemed, in my
“ my mean apprehension, to be one of the
“ heathen gods, *viz.* Mercury: against him
“ there came running and flying with open
“ wings, a great old man, with an hour-glass
“ fixed upon his head, and a scythe in his
“ hands like Death, with which he would (as
“ it were in indignation) have cut off the feet
“ of Mercury. On the other side of the
“ fourth leaf, he painted *A fair Flower on the*
“ *Top of a very high Mountain*, which was
“ very much shaken with the north wind.
“ Its foot-stalk was blue, its flowers white and
“ red, and its leaves shining like fine gold:
“ and round about it the dragons and griffins
“ of the north made their nests and habita-
“ tions. On the fifth leaf was *A fair Rose-tree*
“ *flowered*, in the midst of a garden, growing
“ up against a hollow oak, at the foot where-
“ of bubbled forth a fountain of pure white
“ water, which ran headlong down into the
“ depths below. Yet it passed through the
“ hands of a great number of people, who

“ digged in the earth, seeking after it: but by
“ reason of their blindness, none of them
“ knew it, except a very few, who considered
“ its weight. On the last side of the fifth leaf,
“ was depicted *A King with a Faulchion, who*
“ *caused his Soldiers to slay before him many*
“ *Infants, the mothers standing by and weep-*
“ *ing at the feet of their murtherers.* These
“ infants' blood, being gathered up by other
“ soldiers, was put into a great vessel wherein
“ Sol and Luna came to bathe themselves:
“ And because this history seemed to repre-
“ sent the destruction of the Innocents by
“ Herod, and that I learned the chiefest part
“ of the art in this book; therefore I placed
“ in their church-yard these hieroglyphick
“ figures, of this learning, thus have you
“ that which was contained in the first five
“ leaves.

“ As for what was in all the rest of the
“ written leaves, which was wrote in good and
“ intelligible Latin, I must conceal, lest God,
“ being offended with me, should send his
“ plagues and judgments upon me: it would

“ be a wickedness much greater, than he who
“ wished that all men in the world had but one
“ head, that he might cut it off at one blow.

“ Having thus obtained this delicate and
“ precious book, I did nothing else, day and
“ night, but study upon it; conceiving very
“ well all the operations it pointed forth, but
“ wholly ignorant of the *prima materia* with
“ which I should begin, which made me sad
“ and discontented.

“ My wife, whose name was Perenelle,
“ whom I loved equal with myself, and had
“ but lately married, was mightily concerned
“ for me, and with many words comforting
“ me, earnestly desired to know how she
“ might deliver me from this trouble. I
“ could no longer keep counsel, but told her
“ all, shewing her the very book, which when
“ she saw, she became as well pleased with it
“ as myself, and with great delight beheld the
“ admirable cover, the engraving, the images,
“ and exquisite figures thereof, but under-
“ stood as little of them as I. Yet it was
“ matter of consolation to me to discourse,

“ and to entertain myself with her, and to
“ think what we should do to find out the
“ interpretation and meaning thereof.

“ At length, I caused to be painted within
“ my chamber, as much to the life or original
“ as I could, all the images and figures of the
“ said fourth and fifth leaves. These I shewed
“ to the greatest scholars and most learned
“ men in Paris, who understood thereof no
“ more than myself: I told them they were
“ found in a book which taught the philoso-
“ pher’s-stone. But the greatest part of
“ them made a mock both of me and that most
“ excellent secret, except one whose name
“ was Anselme, a practiser of physic, and a
“ deep student in this art. He much desired
“ to see my book, which he valued more than
“ any thing else in the world, but I always
“ refused him; only made him a large demon-
“ stration of the method.

“ He told me, that the first figure repre-
“ sented Time, which devours all things; and
“ that, according to the number of the six
“ written leaves, there was required the space

“ of six years to perfect the stone; ‘and then,’
“ said he, ‘we must turn the glass, and see it
“ no more.’ I told him this was not painted,
“ but only to shew and teach the *prima mate-
ria*, or first agent, as was written in the
“ book: he answered me, that this digestion
“ for six years was, as it were, a second agent;
“ and that certainly the first agent was there
“ painted, which was the white and heavy
“ water. This, without doubt, was *argent
vive*, which they could not fix, *i. e.* cut off
“ his feet, or take away his volatility, save by
“ that long digestion in the pure blood of
“ young infants. For in that, this *argent
vive* being joined with Sol and Luna, was
“ first turned with them, into a plant, like that
“ there painted, and afterwards by corrup-
“ tion into serpents, which serpents being
“ perfectly dried and digested, were made a
“ fine powder of gold, which is the stone.

“ This strange or foreign discourse to the
“ matter, was the cause of my erring, and
“ that made me wander for the space of one-
“ and-twenty years in a perfect mæander from

“ the verity; in which space of time I went
“ through a thousand labyrinths or processes,
“ but all in vain; yet never with the blood of
“ infants, for that I accounted wicked and
“ villainous. For I found in my book, that
“ the philosophers called blood the mineral
“ spirit, which is in the metals, chiefly in Sol,
“ Luna, and Mercury, to which sense I
“ always in my own judgment assented; yet
“ these interpretations for the most part were
“ not more subtle than true. Not finding
“ therefore in my operation or course of my
“ processes the signs, at the time written in
“ my book, I was ever to begin again.

“ In the end, having lost all hope of ever
“ understanding those symbols or figures, I
“ made a vow to God, to demand their inter-
“ pretation of some Jewish priest, belonging to
“ some synagogue in Spain. Whereupon, with
“ the consent of my wife Perenelle, carrying
“ with me the extract or copy of the figures
“ or pictures, I took up a pilgrim’s habit and
“ staff, in the same manner as you see me
“ figured without the said arch, in the said

“ church-yard, in which I put these hieroglyphic figures: whereon also I have set on the wall, on both hands, the process, representing in order all the colours of the stone, as they arise in the operation, and go away again: This is, as it were, the very beginning of king Hercules his book, entituled Iris, or the Rainbow, which treats of the colour of the stone, in these words: *Operis processio multum naturæ placet*—in English, ‘The process of the work is very pleasing unto nature.’ And these words I also put there expressly, for the sakes of great scholars and learned men, who may understand to what they allude.

“ In this same manner, I say, I put myself upon my journey to Spain; and so much I did, that I in short time arrived at Montjoy, and a while after at St. James, where with much devotion I accomplished my vow. This done in Leon,—at my return, I met with a merchant of Boulogne, who brought me acquainted with a physician, one M:

“ Canches, a Jew by nation, but now a
“ Christian, dwelling at Leon aforesaid.

“ I shewed him the extract or copy of my
“ figures, by which he was (as it were) ra-
“ vished with great astonishment and joy. He
“ desired immediately, if I could tell him any
“ news of the book from whence they were
“ drawn? I answered him in Latin (in which
“ language he asked me the question) that I
“ doubted not of obtaining the sight of the
“ book, if I could meet with any one who
“ could unfold the ænigmas. Hearing this;
“ and being transported with great earnest-
“ ness and joy, he began to decypher unto me
“ the beginning: to be short, he was much
“ pleased that he was in hopes to hear tidings
“ of the book, and I as much pleased to hear
“ him speak and interpret it. (And doubt-
“ less he had heard much talk of the book;
“ but it was, as he said, of a thing which was
“ believed to be utterly lost). Upon this we
“ resolved for our voyage; and from Leon
“ we passed to Oviedo, and from thence to

“ Sanson, where we took shipping and went
“ to sea, in order to going into France.

“ Our voyage was prosperous and happy;
“ and being arrived in the kingdom of France;
“ he most truly interpreted unto me the great-
“ est part of my figures, in which, even to
“ the points and pricks, he could decypher
“ great mysteries which were admirable to
“ me.

“ Having attained Orleans, this learned
“ man fell sick, even to death, being afflicted
“ with extreme vomitings, which still conti-
“ nued with him, as being first caused by his
“ sea-sickness: notwithstanding which, he
“ was in continual fear, lest I should leave or
“ forsake him, which was a great trouble to
“ him. And although I was continually by
“ his side, yet he would be almost always
“ calling for me; at the end of the seventh day
“ of his sickness he died, which was no small
“ grief to me; and I buried him (as well as
“ my present condition would permit me) in
“ a church at Orleans.

“ He that would see the manner of my arrival, and the joy of Perenelle, let him look upon us two; in the city of Paris upon the door of the chapel of James of the Bouchery, close by the one side of my house, where we are both painted kneeling and giving thanks to God. For through the grace of God it was that I attained the perfect knowledge of all that I desired. Well! I had now the *prima materia*, the first principles, yet not their first preparation, which is a thing most difficult, above all other things in the world. But in the end I had that also, after a long aberration and wandering in a labyrinth of errors for the space of three years, or thereabouts, during which time I did nothing but study, and search, and labour, so as you see me depicted without this arch, where I have placed my process. Praying also continually to God, and reading attentively in my book, pondering the words of the philosophers, and then trying and proving the various operations

“ which I thought to myself they might mean
“ by their words.

“ At length I found that which I desired
“ which I also soon knew by the scent and
“ odour thereof: having this I easily accom-
“ plished the magistry. For knowing the
“ preparations of the prime agents, and then
“ literally following the directions in my
“ book, I could not then miss the work if I
“ would.

“ Having attained this, I come now to pro-
“ jection; and the first time I made projec-
“ tion was upon Mercury, a pound and a
“ half whereof, or thereabouts, I turned into
“ pure silver, better than that of the mine, as I
“ proved by assaying of it myself, and also
“ causing others to assay it for me many times.
“ This was done in the year of our Lord
“ 1382, January 17, about noon, being Mon-
“ day, in my own house, Perenelle only being
“ present.

“ Again, following exactly the directions
“ in my book, literally and word by word, I
“ made projection of the red stone, on the

“ like quantity of Mercury, Perenelle only
“ being present, and in the same house;
“ which was done in the same year of our
“ Lord, *viz.* 1382, April 25, at five in the
“ afternoon. This Mercury I truly trans-
“ muted into almost as much gold; much
“ better indeed than common gold, more soft
“ also, and more pliable.

“ I speak it in all truth, I have made it
“ three times with the help of Perenelle, who
“ understood it as well as myself, because she
“ assisted me in my operations: and without
“ doubt, if she would have indeed done it
“ alone, she would have brought the work to
“ the same or full as great perfection as I had
“ done. I had truly enough when I had
“ once done it; but I found exceeding great
“ pleasure and delight in seeing and contem-
“ plating the admirable works of nature with-
“ in the vessels. And to shew to you that I
“ had then done it three times, I caused to be
“ depicted, under the same arch, three fur-
“ naces like to those which serve for the ope-
“ rations of this work.

“ I was much concerned for a long time, “ lest that Perenelle (by reason of extreme “ joy) should not hide her felicity, which I “ measured by my own, and lest she should “ let fall some words among her relations, “ concerning the great treasure which we “ possessed. For an extremity of joy takes “ away the understanding, as well as an ex- “ tremity of grief and sorrow: but the good- “ ness of the most great God had not only “ given and filled me with this blessing, to “ give me a sober and chaste wife, but she was “ also a wise and prudent woman; not only “ capable of reason, but also to do what was “ reasonable, and was more discreet and secret “ than ordinarily other women are. Above “ all she was exceedingly religious and de- “ vot: and therefore seeing herself without “ hope of children, and now well stricken in “ years, she made it her business, as I did, to “ think of God, and to give ourselves to the “ works of charity and mercy.

“ Before the time wherein I wrote this dis- “ course, which was at the latter end of the

“ year of our Lord 1413, after the death of my
“ faithful companion (whose loss I cannot
“ but lament all the days of my life), she and
“ I had already founded and endowed with
“ revenues fourteen hospitals, three chapels,
“ and seven churches, in the city of Paris, all
“ which we had new built from the ground,
“ and enriched with great gifts and revenues,
“ with many reparations in their church-
“ yards. We also have done at Boulogne
“ about as much as we have done at Paris:
“ not to speak of the charitable acts which we
“ both did to particular poor people, princi-
“ pally to poor widows and orphans: whose
“ names should I divulge, with the largeness
“ of the charity, and the way and manner of
“ doing it, as my reward would then be only
“ in this world, so neither could it be pleas-
“ ing to the persons to whom we did it.

“ Building, therefore, these hospitals, cha-
“ pels, churches, and church-yards in this
“ city, I caused to be depicted, under the said
“ fourth arch, the most true and essential
“ marks or signs of this art, yet under vails,

“ types, and hieroglyphic covertures, in imitation of those things which are contained in the gilded book of Abraham the Jew.

“ This representation may signify two things, according to the capacity and understanding of those who may view them: first, the mystery of the resurrection and day of judgment, wherein Christ Jesus our Lord, (whom I pray and beseech to have mercy upon us) shall come to judge the world. Secondly, it might signify to such as have learned natural philosophy all the principal and necessary operations of the magistry, or the true and whole process of the grand elixir. These hieroglyphic figures serve also as a double way, leading to the heavenly life. The first demonstrating the sacred mysteries of our salvation, as shall hereafter shewed, the other demonstrating to the wise and men of understanding, the direct and perfect way of operation and lineary work of the philosopher's stone: which being perfected by any one, takes

“ away from him the root of all sin and evil,
“ which is covetousness ; changing his evil
“ into good, and making him liberal, cour-
“ teous, religious, devout, and fearing God,
“ how wicked soever he was before. For
“ from thenceforward he is continually ra-
“ vished with the goodness of God, and with
“ his grace and mercy, which he has obtained
“ from the fountain of eternal goodness ; with
“ the profoundness of his divine and adorable
“ power, and with the consideration of his
“ admirable works.

“ These are the reasons which moved me
“ to set these figures and representations in
“ this manner and in this place, *viz.* to the end
“ that if any man obtain this inestimable good,
“ or becomes master of this rich and golden
“ fleece, he may consider with himself (as I
“ did) not to hide this talent which God has
“ bestowed upon him in the earth, buying
“ houses, lands, and possessions, which are the
“ vanity and follies of this world : but rather
“ to pursue his work, and to bestow the pro-
“ duct, with all love and charity, among the

“ poor and needy ; remembering that he
“ learned this secret among them that pos-
“ sessed nothing, to wit, among the bones of
“ the dead, in which number he himself shall
“ shortly be found. And that after this life
“ he must render an account, before a most
“ just and mighty judge, who will judge
“ every one according to his works, and to
“ whom he must render an account for every
“ vain and idle word.

“ Having therefore well weighed my words,
“ and well understood those my figures, hav-
“ ing also the knowledge of the *prima mate-*
“ *ria*, or first agents, pursue thou the work to
“ the perfection of this magistry of Hermes,
“ for the glory of God, and the good of
“ necessitous and distressed human kind ; but
“ more especially to those who are of the
“ household of faith, to such as are truly poor
“ and just people, aged persons and widows,
“ orphans and forlorn, the despised, and for-
“ saken, whom the world is not worthy of,

“dispersing bounteously of this your hidden
“treasure, with an open and liberal, but
“secret hand.”

TESTAMENT

OF

NICHOLAS FLAMEL.

B

TESTAMENT
OF
NICHOLAS FLAMEL.

I. NICHOLAS FLAMEL, a scrivener of Paris, in the year 1414, in the reign of our gracious prince Charles the vith., whom God preserve; and after the death of my faithful partner Perenelle, am seized with a desire and a delight, in remembrance of her, and in your behalf, dear nephew, to write out the whole magistry of the secret of the Powder of Projection, or the Philosophical Tincture, which God hath willed to impart to his very insignificant servant, and which I have found out, as thou also wilt find out in working as I shall declare unto you.

TESTAMENT
DE
NICOLAS FLAMEL.

EXTRAIT.

1. JE NICOLAS FLAMEL, ecrivain de Paris, cette présente année 1414, du regne de notre prince benin Charles VI, auquel Dieu veuille, bénir; et après la mort de ma fidelle compagne Perenelle, me prend fantaisie et liesse¹, en me recordant d'icelle², en grace de toi, cher neveu, d'écrire toute la maitrise³ du secret de la Poudre de Projection ou Teinture Philosophale, que Dieu apris vouloir⁴ de départir à son moult⁵ chétif serviteur, et que ay répéré⁶ comme répéreras en ouvrant⁷ comme te dìray....

¹ Lætitia. ² De illâ recordans (ego). ³ Magisterium.

⁴ Voluit. ⁵ Multùm. ⁶ Reperi. ⁷ Operando.

2. And for this cause do not forget to pray to God to bestow on thee the understanding of the reason of the truth of nature, which thou wilt see in this book, wherein I have written the secrets word for word, sheet by sheet, and also as I have done and wrought with thy dear aunt Perenelle, whom I very much regret.

3. Take heed before thou workest, to seek the right way as a man of understanding. The reason of nature is Mercury, Sun and Moon, as I have said in my book, in which are those figures which thou seest under the arches of the Innocents at Paris. But I erred greatly upwards of 23 years and an half, in labouring without being able to marry the Moon, that is quicksilver, to the Sun, and to extract from them the seminal dung, which is a deadly poison; for I was then ignorant of the agent or medium, in order to fortify the Mercury: for without this agent, Mercury is as common water.

2. Et ces causes n'oublie mie⁸ de prier Dieu que te buille⁹ entendement de raison de vérité de nature, que verras en cettuy¹⁰ livre, où t'ai écrit les secrets mot à mot, feuillet par feuillet, et ainsi comme j'ai fait et ouvré avec ta chere tante Perenelle, que je regrette moult grandement...

3. Avise bien, avant d'ouvrir¹¹, impétrer¹² le droit chemin comme homme d'entendement. La raison de nature est Mercure, Soleil et Lune, comme ay dit en mon livre où sont les figures que verras ès arches des Charniers de Paris. Ains' ay resté court par moult¹³ plus de 23 ans et demi à labourer¹⁴ sans pouvoir marier la Lune, qu'¹⁵ est vèf argent, au Soleil, et tirer d'eux le fumier seminal qu'¹⁶ est venin mortifere, pour ce que ne connoissois mie¹⁷ l'agent ou medium, afin de fortifier le Mercure: car le Mercure sans icelui¹⁸ est comme eau vulgale¹⁹.

⁸ Non. ⁹ Ut tibi det. ¹⁰ In isto. ¹¹ Antequam
operaris. ¹² Impetrare. ¹³ Ego autem erravi multùm.
¹⁴ Laborare. ¹⁵ quæ. ¹⁶ qui. ¹⁷ quia non cognoscere.
veram. ¹⁸ Sine illo Agente. ¹⁹ Communis.

4. Know in what manner Mercury is to be fortified by a metallic agent, without which it never can penetrate into the belly of the Sun and of the Moon ; afterward it must be hardened, which cannot be effected without the sulphureous spirit of gold or silver. You must therefore first open them with a metallic agent, that is to say with royal Saturnia, and afterward you must acuate the Mercury by a philosophic means, that you may afterward by this Mercury dissolve into a liquor gold and Luna, and draw from their putrefaction the generative dung.

5. And know thou, that there is no other way nor means to work in this art, than that which I give thee word for word ; an operation, unless it be taught as I now do, not at all easy to perform, but which on the contrary is very difficult to find out.

6. Believe stedfastly, that the whole philosophic industry consists in the preparation of the Mercury of the wise, for in it is the whole of what we are seeking for, and which has always been sought for by all ancient wise men ;

4. Sache comment le Mercure doit être fortifié par un agent métallique, sans quoi il ne peut jamais pénétrer dans le ventre du Soleil et de la Lune ; il faut ensuite l'endurcir, ce qui ne peut être opéré que par l'esprit sulfureux de l'or ou de l'argent. Il faut donc que tu les ouvres d'abord avec un agent métallique, c'est à-dire avec la Saturnie royale, et ensuite que tu acues (acuas) le Mercure par un moyen philosophique, afin que tu puisses après cela par ce Mercure fondre en liqueur l'or et la Lune, et tirer de leur pourriture le fumier génératif.

5. Et sache qu'il n'y a point d'autre voie ni moyen de travailler dans cet art, que celui que je te donne mot à mot ; opération qui n'est nullement facile à faire, qui est au contraire très-épineuse à trouver, si elle n'est enseignée comme je le fais.

6. Crois fermement que toute l'industrie philosophique consiste dans la préparation du Mercure des sages, parce qu'en lui est tout ce que nous cherchons, et qu'ont toujours cherché les anciens sages ; et que nous n'avons,

and that we, no more than they, have done nothing without this Mercury, prepared with Sun or Moon: for without these three, there is nothing in the whole world capable of accomplishing the said philosophical and medicinal tincture. It is expedient then that we learn to extract from them the living and spiritual seed.

7. Aim therefore at nothing but Sun, Moon and Mercury prepared by a philosophical industry, which wets not the hands, but the metal, and which has in itself a metallic sulphureous soul, namely, the ignited light of sulphur. And in order that you may not stray from the right path, apply yourself to metals; for there the aforesaid sulphur is found in all; but thou wilt easily find it, even almost similar to gold, in the caverns and depths of Mars, which is iron, and of Venus, which is copper, nearly as much in the one as in the other; and even if you pay attention to it, this sulphur has the power of tinging moist and cold Luna, which is fine silver, into pure yellow and good Sun; but this ought to be done by a spiritual medium, viz. the key

non plus qu'eux, rien fait sans ce Mercure, préparé avec Soleil ou Lune: car sans ces trois, il n'y a rien dans tout le monde qui puisse faire la dite teinture philosophique et médicinale. Il faut donc que nous apprenions à tirer d'eux la semence vive et spirituelle.

7. Ainsi ne vise qu'au Soleil, à la Lune et au Mercure préparé par une industrie philosophique, lequel ne mouille point les mains, mais le métal, et qui ait en soi une ame métallique sulfureuse, savoir, la lumiere ignée du soufre, Et afin que tu ne te détournes pas du droit chemin, attache toi aux métaux; là le susdit soufre se trouve dans tous; mais tu le trouveras facilement et même presque semblable à l'or dans les cavernes et les profondeurs de Mars, qui est le fer, et de Venus, qui est le cuivre, à peu-près autant en l'un qu'en l'autre; et même si tu y fais attention, ce soufre a le pouvoir de teindre l'humide et froide Lune qui est argent fin en pur Soleil jaune et bon; mais il faut que cela se fasse par un medium spirituel, savoir, la clef qui ouvre tous les mé-

which opens all metals, which I am going to make known to you. Learn therefore, that among the minerals there is one which is a thief, and eats up all except Sun and Moon, who render the thief very good ; for when he has them in his belly, he is good to prepare the quicksilver, as I shall presently make known to you.

8. Therefore do not stray out of the right road, but trust to my words, and then give thyself up to the practice, which I am going to bestow on thee in the name of the Father, of Son, and Holy Spirit.

THE PRACTICE.

9. Take thou in the first place the eldest or first-born child of Saturn, not the vulgar, 9 parts; of the sabre chalibs of the God of War, 4 parts. Put this latter into a crucible, and when it comes to a melting redness, cast therein the 9 parts of Saturn, and immediately this will redden the other. Cleanse thou carefully the filth that arises on the surface of the

taux, que je vais te faire connoître. Apprends donc que parmi les minéraux il y en a un qui est un voleur, qui mange tout excepté le Soleil et la Lune, qui rendent très-bon ce voleur; car quand il les a dans ventre; il est bon à préparer le vif-argent, comme je te le dirai bientôt.

8. Ainsi ne te détourne pas du droit chemin, rapporte t'en àmes paroles, ensuite livre toi à la pratique, que je vais te donner au nom du Père, et du Fils et du Saint Esprit.

PRATIQUE.

9. Prends d'abord l'ainé ou le premier enfant de Saturne, qui n'est point le vulgaire, 9 parties; du sabre chalibé (*chalybeus*) du Dieu guerrier, 4 parties. Mets ce dernier dans un creuset, et lorsqu'il sera rouge fondant, jetes y les neuf parties de Saturne: aussitôt celui ci rougera l'autre. Netoye avec soin les ordures qui s'élèvent au dessus de la Sa-

saturnia, with saltpetre and tartar, four or five times. The operation will be rightly done when thou seest upon the matter an astral sign like a star.

10. Then is made the key and the sabre, which opens and cuts through all metals, but chiefly Sun, Moon and Venus, which it eats, devours and keeps in his belly, and by this means thou art in the right road of truth, if thou hast operated properly. For this Saturnia is the royal triumphant herb, for it is a little imperfect king, whom we raise up by a philosophic artifice to the degree of the greatest glory and honour. It is also the queen, that is to say the Moon and the wife of the Sun: it is therefore both male and female, and our hermaphrodite Mercury. This Mercury or Saturnia is represented in the seven first pages of the book of Abraham the Jew, by two serpents encircling a golden rod. Take care to prepare a sufficient quantity of it, for much is required, that is to say about 12 or 13 lbs. of it, or even more, according as you wish to work on a large or a small scale.

turnie, avec du salpêtre et du tartre, 4 ou 5 fois. L'opération sera bien faite quand tu verras sur la matière un signe astral comme une étoile.

10. Alors est faite la clef et le coutelas, qui ouvre, et coupe tous les métaux, principalement le Soleil, la Lune et Vénus, qu'il mange, devore et garde dans son ventre, et tu es par ce moyen dans le droit chemin de vérité, si tu as opéré comme il faut. Car cette Saturnie est l'herbe royale triomphante, parce qu'elle est un petit roi imparfait que nous élevons par un artifice philosophique au degré de la plus grande gloire et honneur : elle est aussi la reine, c'est-à-dire la Lune et la femme du Soleil : elle est donc mâle et femelle, et notre Mercure hérmafrodite. Ce Mercure ou Saturnie est représenté dans le septième premier feuillet du livre d'Abraham Juif par deux serpents autour d'une baguette d'or. Tu auras soin d'en préparer suffisamment : car il en faut beaucoup, c'est-à-dire 12 ou 13 livres et même davantage, selon que tu voudras opérer en grand ou en petit.

11. Marry thou therefore the young god Mercury, that is to say quicksilver with this which is the philosophic Mercury, that you may acuate by him and fortify the said running quicksilver, seven or even ten or eleven times, with the said agent, which is called the key, or a steel sharpened sabre, for it cuts, scythes and penetrates all the bodies of the metals. Then wilt thou have the double and treble water represented by the rose tree in the book of Abraham the Jew, which issues out of the foot of an oak, namely our Saturnia, which is the royal key, and goes to precipitate itself into the abyss, as says the same author, that is to say, into the receiver, adapted to the neck of the retort, where the double Mercury throws itself by means of a suitable fire.

12. But here are found thorns and insuperable difficulties, unless God reveals this secret, or unless a master bestows it. For Mercury does not marry with royal Saturnia: it is expedient to find a secret means to unite them: for unless thou knowest the artifice by which this union and peace are effected be-

11. Tu marieras donc le jeune Dieu Mercure, savoir la vif-argent avec celui ci, qui est le Mercure philosophique, afin d'acuer par lui et de fortifier le dit vif-argent courant, 7 et même 10 ou 11 fois, avec le susdit agent, qui est nomme clef ou sabre d'acier affilé, parce qu'il coupe, incise et pénètre tous les corps des métaux. Alors tu auras l'eau double et triple représentée par le rosier du livre d'Abraham Juif, laquelle sort du pied d'un chene, savoir notre Saturnie, qui est la clef royale, et va se précipiter dans des abîmes, comme dit le même auteur, c'est-à-dire dans le récipient qui est adapté au col de la retorte, où va se jeter le dessus du Mercure double par le moyen d'un feu couvenable.

12. Mais ici se trouvent des épines, et des difficultés insurmontables, si Dieu ne revèle ce secret, ou si un maître ne le donne. Car Mercure ne se marie pas avec la Saturnie royale: il faut trouver un moyen secret de les unir: car si tu ne connois l'artifice par lequel s'opere l'union et la paix entre les susdits vifs

tween these aforesaid argent-vives, you will do nothing to any purpose. I would not conceal any thing from thee, my dear nephew; I tell thee, therefore, that without Sun or Moon this work will profit thee nothing. Thou must therefore cause this old man, or voracious wolf, to devour gold or silver in the weight and measure as I am now about to inform thee. Listen therefore to my words, that thou mayest not err, as I have done in this work. I say, therefore, that you must give gold to our old dragon to eat. Remark well how you ought to operate. For if you give but little gold to the melted Saturnia, the gold is indeed opened, but the quicksilver will not take; and here is an uncongruity, which is not at all profitable. I have a long while and greatly laboured in this affliction, before I found out the means to succeed in it. If therefore you give him much gold to devour, the gold will not indeed be so much opened nor disposed, but then it will take the quicksilver, and they will both marry. Thus the means is discovered. Conceal this secret, for it is the whole, and neither trust it

argents, tu ne feras rien qui vaille. Je ne veux riente cacher, mon cher neveu. Je te dis donc que sans Soleil ou Lune cet ouvrage ne te sera point profitable. Tu feras donc manger à ce vieillard ou loup vorace de l'or ou de l'argent en poids et mesure comme je te dirai. Prette ton oreille à mes paroles, afin que tu n'erves point, comme j'ai fait dans ce travail. Je dis donc qu'il faut donner à manger de l'or à notre vieux dragon. Remarque bien comment il faut opérer. Car si tu donnes peu d'or à la Saturnie fondue, l'or est bien ouvert, mais le vif-argent ne prendra pas; voilà une chose incongrue, qui n'est nullement profitable. J'ai long temps et beaucoup travaillé dans la tristesse avant de trouver le moyen d'y parvenir. Si donc tu lui donnes beaucoup d'or à dévorer, l'or ne sera point aussi ouvert ni disposé, mais alors il prendra le vif-argent, et ils se marieront tous deux. Voilà le moyen trouvé. Cache ce secret; car c'est tout, et ne l'écris ni sur papier, ni sur autre chose, qui puisse être vue: car nous serions cause de grands malheurs.

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to paper, or to any thing else which may be seen. For we should become the cause of great mischief. I give it thee under the seal of secrecy and of thy conscience, for the love I bear thee.

13. Take thou ten ounces of the red Sun, that is to say, very fine, clean and purified nine or ten times by means of the voracious wolf alone: two ounces of the royal Saturnia; melt this in a crucible, and when it is melted, cast into it the ten ounces of fine gold; melt these two together, and stir them with a lighted charcoal. Then will thy gold be a little opened. Pour it on a marble slab or into an iron mortar, reduce it to powder, and grind it well with three pounds of quicksilver. Make them to curd like cheese, in the grinding and working them to and fro: wash this amalgama with pure common water until it comes out clear, and that the whole mass appears clear and white like fine Luna. The conjunction of the gold with the royal golden Saturnia is effected, when the mass is soft to the touch like butter.

Je te le donne sous le sceau du secret et de ta conscience, par l'amour que j'ai pour toi.

13. Prends dix onces de Soleil rouge, c'est-à-dire fin, net et purifié 9 à 10 fois par le loup vorace seul: deux onces de Saturnie royale: fais fondre celle ci dans un creuset, et lorsqu'elle sera fondue, jetes y les 10 onces d'or fin; fais fondre les deux ensemble, et renuie avec du charbon allumé. Alors ton or sera un peu ouvert. Jete le sur un morbre ou dans un mortier de fer, mets le en poudre et broye avec 3 livres de vif-argent: fait les prendre comme du fromage, en les broyant et agitant ça et là: lave cet amalgame avec de l'eau pure commune, jusqu'à ce qu'elle en sorte claire, et que la masse puroisse claire et blanche comme Lune fine. La conjonction de l'or avec la Saturnie royale dorée est faite, lorsque la masse est douce au toucher comme du beurre.

14. Take this mass, which thou wilt gently dry with linen or fine cloth, with great care: this is our lead, and our mass of Sun and Moon, not the vulgar, but the philosophical. Put it into a good retort of crucible earth, but much better of steel. Place the retort in a furnace, and adapt a receiver to it: give fire by degrees. Two hours after encrease your fire so that the Mercury may pass into the receiver: this Mercury is the water of the blowing rose-tree; it is also the blood of the innocents slain in the book of Abraham the Jew. You may now suppose that this Mercury has eat up a little of the body of the king, and that it will have much more strength to dissolve the other part of it hereafter, which will be more covered by the body of the Saturnia. Thou hast now ascended one degree or step of the ladder of the art.

15. Take the fæces out of the retort; melt them in a crucible in a strong fire: cast into it four ounces of the Saturnia, (and) nine ounces of the Sun. Then the Sun is expanded in the said fæces, and much more opened than at the

14. Prends cette masse, que tu secheras doucement avec de la toile ou du drap fin et avec beaucoup de soin: voilà notre plomb, et notre masse du Soleil et de la Lune non vulgaire, mais philosophique. Mets la dans une bonne retorte de terre à creuset, mais beaucoup mieux d'acier. Pose la retorte dans un fourneau, et adaptes y un récipient: donne du feu peu à peu. Deux heures après augmente ton feu de maniere que le Mercure passe dans le récipient: ce Mercure est l'eau du rosier fleurissant; il est aussi le sang des innocens tués du livre d'Abraham Juif. Tu peux croire qu' alors ce Mercure a mangé un peu du corps du roi, et qu'il aura beaucoup plus de force pour dissoudre l'autre ci-après qui sera plus couvert du corps de la Saturnie. Te voilà monté un degré ou échelon de l'échelle de l'art.

15. Prends les féces de la retorte; fais les fondre dans un creuset à feu fort: jetez-y 4 onces de Saturnie, 9 onces de Soleil. Alors le Soleil est répandu dans les dites féces, et beaucoup plus ouvert que la premiere fois, et

first time, and as the Mercury has more vigour than before, it will have the strength and virtue of penetrating the gold, and of eating more of it, and of filling his belly with it by degrees. Operate therefore as at first ; marry the aforesaid Mercury, stronger one degree with this new mass in grinding the whole together ; they will take like butter and cheese ; wash and grind them several times, until all the blackness is got out : dry it as aforesaid ; put the whole into the retort, and operate as thou didst before, by giving during two hours, a weak fire, and then strong, sufficient to drive out, and cause the Mercury to fall into the receiver ; then wilt thou have the Mercury still more acuated, and thou wilt have ascended to the second degree of the philosophic ladder.

16. Repeat the same work, by casting in the Saturnia in due weight, that is to say, by degrees, and operating as before, till thou hast reached the 10th step of the philosophic ladder ; then take thy rest. For the aforesaid Mercury is ignited, acuated, wholly engrossed,

comme Mercure a plus de vigueur qu'au paravant, il aura la force et la vertu de pénétrer l'or, d'en manger encore, et d'en remplir son ventre peu à peu. Opére donc comme la premiere fois ; marie le susdit Mercure, fort d'un degré avec cette nouvelle masse, en broyant le tout ; ils se prendront comme du beurre et du fromage ; lave encore et broye plusieurs fois, jusqu'à ce que toute la noirceur en sorte : seche comme je t'ai dit ; mets le tout dans la retorte, et opére comme tu as déjà fait, en donnant pendans deux heures un feu foible, et puis fort et suffisant pour pousser et faire passer le Mercure dans le récipient ; et tu auras le Mercure encore plus acué, et tu seras monté au 2^{me} degré de l'échelle philosophique.

16. Réitére le même travail, en jetant la Saturnie en poids convenable, c'est à dire peu à peu et en opérant comme auparavant, jusqu'à ce que tu sois parvenu au 10^{me} degré de l'échelle philosophique ; alors repose toi. Car le susdit Mercure est igné, acué, engrossé entiere-

and full of the male sulphur, and fortified with the astral juice which was in the deep bowels of the gold and of our saturnine dragon. Be assured that I am now writing for thee things which by no philosopher was ever declared or written. For this Mercury is the wonderful caduceus, of which the sages have so much spoken in their books, and which they attest has the power of itself of accomplishing the philosophical work, and they say the truth, as I have done it myself by it alone, and thou wilt be enabled to do it thyself, if thou art so disposed: for it is this and none else which is the proximate matter and the root of all the metals.

17. Now is done and accomplished the preparation of the Mercury, rendered cutting and proper to dissolve into it's nature gold and silver, to work out naturally and simply the Philosophic Tincture, or the powder transmuting all metals into gold and silver.

18. Some believe they have the whole magistry, when they have the heavenly Mercury prepared; but they are grossly deceived.

ment, et plein de soufre male et fortifié du suc astral qui étoit dans les profondes entrailles de l'or et de notre dragon saturnien. Sois assuré que je t'écris ici des choses qu'aucun philosophe n'a jamais dit ni écrit. Car ce Mercure est le merveilleux caducée dont les sages ont tant parlé dans leurs livres, et duquel ils affirment qu'il a le pouvoir de faire tout seul l'ouvrage philosophique, et ils disent vrai, comme je l'ai fait moi-même par lui tout seul, et comme tu pourras le faire si tu le veux: car c'est lui et non d'autre qui est la matière prochaine et la racine de tout métal.

17. A présent est faite et accomplie la préparation du Mercure rendu tranchant et propre à dissoudre en la nature l'or et l'argent, pour opérer naturellement et simplement la Teinture Philosophique ou la poudre transmuant tous métaux en or et argent.

18. Quelques uns croient avoir le magistère entier, quand ils ont le Mercure céleste préparé; mais ils se trompent grandement.

It is for this cause they find thorns before they pluck the rose, for want of understanding. It is true indeed, that were they to understand the weight, the regimen of the fire, and the suitable way, they would not have much to do, and could not fail even if they would. But in this art there is a way to work. Learn therefore and observe well how to operate, in the manner I am about to relate to you.

19. In the name of God, thou shalt take of thy animated Mercury what quantity thou pleasest: thou wilt put it into a glass vessel by itself; or two or four parts of the Mercury with two parts of the golden Saturnia; that is to say, one of the Sun and two of the Saturnia; the whole finely conjoined like butter, washed, cleansed and dried; and thou wilt lute thy vessel with the lute of wisdom. Place it in a furnace on warm ashes at the degree of the heat of an hen sitting on her eggs. Leave this said Mercury so prepared to ascend and descend for the space of 40 or 50 days, until thou seest forming in thy vessel a

C'est pourquoi ils trouvent les épines avant de cueillir la rose, faute d'entendement. Il est bien vrai que s'ils entendoient te poids, le régime du feu, et la voie convenable, ils n'aur-vient pas beaucoup à travailler, et qu'ils ne pourroient manquer quand même ils le vau-droient. Mais en cet art il y a maniere de travailler. Apprends donc et observe bien comment il faut opérer, ainsi que je vais te le dire.

19. Au nom de Dieu tu prendras de ton Mercure animé ce que tu voudras: tu le met-tras dans un vaisseau de verre tout seul, ou 2 ou 4 parties, avec 2 de Saturnie dorée, dont une de Soleil et 2 de Saturnie; le tout très-finement conjoint comme du beurre, lavé nétoyé et séché; et tu luteras ton vaisseau avec le lut de sapience. Place le dans un fourneau sur des cendres chaudes au degré de chaleur de la poule qui couve ses œufs. Laisse le dit Mercure ainsi préparé monter et descendre pendant 40 ou 50 jours, jusqu'à ce que tu verras se former dans ton vaisseau un soufre blanc ou rouge, appelé sublimé philoso-

white or a red sulphur, called philosophic sublimate, which issues out of the reins of the said Mercury. Thou wilt collect this sulphur with a feather: it is the living Sun and the living Moon, which Mercury begets out of itself.

20. Take this white or red sulphur, triturate it in a glass or marble mortar, and pour on it, in sprinkling it, a third part of it's weight of the Mercury from which this sulphur has been drawn. With these two make a paste like butter: put again this mixture into an oval glass; place it in a furnace on a suitable fire of ashes, mild, and disposed with a philosophic industry. Concoct until the said Mercury is changed into sulphur, and during this coction, thou wilt see wonderful things in thy vessel, that is to say, all the colours that exist in the world, which thou canst not behold without lifting up thy heart to God in gratitude for so great a gift.

21. When thou hast attained to the purple red, thou must gather it: for then the alchemical powder is made, transmuting every

phique, le quel sort des reins du dit Mercure. Tu ramasseras ce soufre avec la barbe d'une plume : c'est le Soleil vivant et la Lune vivante que Mercure enfante hors de soi.

20. Prends de ce soufre blanc ou rouge, triture le dans un mortier de verre, ou de marbre, et verses y dessus en l'arroasant la ^{3^{me}} partie de son poids du Mercure d'où ce soufre a été tiré. Fait des deux une pate comme du beurre : remets ce mélange dans un vaisseau de verre ovale ; place le dans un fourneau sur un feu de cendres convenable, doux, et disposé avec une industrie philosophique. Cuis jusqu'à ce que le dit Mercure se change en soufre, et pendant cette coction, tu verras dans ton vaisseau des choses admirables, c'est-à-dire toutes les couleurs qui sont au monde, ce que tu ne pourras voir sans éllever ton cœur à Dieu en reconnaissance d'un si grand don.

21. Quand tu seras parvenu au rouge pourpre, tu le recueilliras : car alors est faite la poudre alchymique transmutant tout métal en

metal into fine pure and neat gold, which thou maist multiply by watering it as thou hast already done, grinding it with fresh Mercury, concocting it in the same vessel, furnace and fire, and the time will be much shorter, and it's virtue ten times stronger.

22. This then is the whole magistry done with Mercury alone, which some do not believe to be true, because they are weak and stupid, and not at all able to comprehend this work.

23. Shouldest thou desire to operate in another way, take of fine Sun in fine powder or in very thin leaves: make a paste of it with 7 parts of thy philosophic Mercury, which is our Luna: put them both into an oval glass vessel well luted; place it in a furnace; give a very strong fire¹, that is to say, such as will keep lead in fusion; for then thou hast found out the true regimen of the fire; and let thy

¹ In the margin of the MS. there is this note—"In following this way there is a great danger of a rupture of the vessel."

Philaletha does not recommend this way; see *Secrets Revealed*, chap. xix.

TRANSLATOR.

or fin, pur et net, que tu pourras multiplier en l'arrosant ainsi que tu as déjà fait, broyant avec de nouveau Mercure, cuisant dans le même vaisseau, dans le même fourneau et avec le même feu, et le tems sera beaucoup plus court, et la vertu 10 fois plus forte.

22. Voilà le magistere entier fait avec le seul Mercure, que quelques uns ne croient pas vrai, parce qu'ils sont eux mêmes imbéciles et sots, et nullement capables d'entendre cet œuvre.

23. Si tu désires d'opérer par une autre voie, prends du Soleil fin en poudre fine ou en feuilles très-délicés : fais en une pate avec 7 parties de ton Mercure philosophique qui est notre Lune: mets les tous deux dans un vaisseau de verre ovale bien luté; place le dans un fourneau ; donne un feu très-fort¹, c'est-à-dire capable de tenir du plomb en fusion; car alors est trouvé le vrai régime du feu; et que ton

¹ En marge du manuscrit est cette note. En suivant cette voie il y a à craindre la rupture du vaisseau.

Mercury, which is the philosophical wind, ascend and descend on the body of the gold, which it eats up by degrees, and carries in it's belly. Concoct it until the gold and Mercury do no more ascend and descend, but both remain quiet, and then will peace and union be effected between the two dragons, which are fire and water both together.

24. Then wilt thou see in thy vessel a great blackness like that of melted pitch, which is the sign of the death and putrefaction of the gold, and the key of the whole magistry. Cause it therefore to resuscitate by concocting it, and be not weary with concocting it: during this period divers changes will take place; that is to say, the matter will pass through all the colours, the black, the ash colour, the blue, the green, the white, the orange, and finally the red as red as blood or the crimson poppy: aim only at this last colour; for it is the true sulphur, and the alchymical powder. I say nothing precisely about the time; for that depends on the in-

Mercure, qui est un vent philosophique, monte et descend sur le corps de l'or qu'il mange peu à peu et emporte en son ventre. Cuis jusqu'à ce que l'or et le Mercure ne montent ni ne descendent plus, et qu'ils demeurent tous deux tranquille, et alors seront faites la paix et l'union entre les deux dragons, qui sont feu et eau tout ensemble.

24. Alors tu verras dans ton vaisseau une grande noirceur, comme de la poix fondu, qui est le signe de la mort et de la pourriture de l'or et la clef de tout le magistere. Fais le donc ressusciter en cuisant, et ne t'ennuye pas de cuire: pendant ce tems diverses mutations auront lieu; c'est-à-dire, la matiere passera par toute les couleurs, le noir, le cendré, le céleste, le verd, le blanc, l'orangé, et enfin le rouge comme du sang ou le parot cramoisi: ne vise qu'à cette derniere; car c'est le vrai soufre et la poudre alchymique. Je ne te dis pas au jute le tems; car cela dépend de l'industrie de

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dustry of the artist; but thou canst not fail, by working as I have shewn.

25. If thou art disposed to multiply thy powder, take one part thereof, and water it with two parts of thy animated Mercury; make it into a soft and smooth paste; put it in a vessel as thou hast already done, in the same furnace and fire, and concoet it. This second turn of the philosophic wheel will be done in less time than the first, and thy powder will have ten times more strength. Let it wheel about again even a thousand times, and as much as thou wilt. Thou wilt then have a treasure without price, superior to all there is in the world, and thou canst desire nothing more here below, for thou hast both health and riches, if thou useth them properly.

26. Thou hast now the treasure of all worldly felicity, which I a poor country clown of Pointoise¹ did accomplish three times in Paris,

¹ Flamel was indeed a native of Pointoise, a little town of France, seven leagues distant from Paris.

l'artiste ; mais tu ne pourras manquer en opérant comme je t'ai dit.

25. Si tu veux multiplier ta poudre, prends en une partie, et arrose la de deux parties de ton Mercure animé ; fais en une pate molle et douce ; mets la dans un vaisseau, comme tu as déjà fait, dans le même fourneau, avec le même feu, et cuis. Ce deuxième tour de la roue philosophique sera fait en moins de tems que le premier, et ta poudre aura 10 fois plus de force. Fais la encore tourner, mille fois même, et tant que tu voudras. Tu auras alors un trésor sans prix, supérieur à tous ce qu'il y a dans le monde, et tu ne peux plus rien désirer ici bas ; car tu as la santé et les richesses, si tu en uses comme il faut.

26. Tu as donc le trésor de toute la félicité mondaine, que moi, pauvre rustique de Pontoise¹, j'ai fait et accompli par trois fois à

¹ Flamel étoit en effet natif de Pontoise, petite ville de France à 7 lieux de Paris.

in my house, in the street des Ecrivains, near
the chapel of S^t. Jacques de la Boucherie, and
which I Flamel give thee, for the love I bear
thee, to the honour of God, for His glory, for
the praise of Father, Son, and Holy Spirit.
Amen.

Paris, dans ma maison rue des Ecrivains, tout près de la chapelle Saint Jacques de la Boucherie, et que moi Flamel je te donne par l'amour qu j'ai pour toi, en l'honneur de Dieu pour sa gloire et louange du Pere, Fils et Saint Esprit. Amen.

[The French correspondent adds] “This is
“what I find at the end of the Manuscript.”

They assert that the original of this work was written upon the margin of a vellum Psalm-book, in Nicholas Flamel’s own handwriting in favour of his nephew. The process was written in cyphers, the better to conceal the secret. Each letter was shaped in four different ways, so that to make up the whole alphabet therewith 96 letters were employed. Father Pernetti and Monsieur de Saint Marc decyphered this writing with much difficulty. M. de S^t. Marc was on the point of giving it up; but Father Pernetti, who had already found out the vowels, encouraged him to go on with the work, which they at last overcame, with complete success, about the year 1758.

Voici ce que je trouve à la suite du Manuscrit.

On assure que l'original de cet ouvrage étoit écrit sur les marges d'un livre des Pseaumes en velin, le tout écrit de la propre main de Nicolas Flamel en faveur de son neveu. Le procédé étoit écrit en chiffres pour en mieux cacher le secret. Chaque lettre étoit figurée de quatre manières différentes, de sorte que pour en former l'alphabet il se trouvoit 96 lettres. Le Pere Pernety et M. de Saint Marc déchiffrerent cette écriture avec beaucoup de difficulté. M. de Saint Marc étoit près d'y renoncer; mais le Pere Pernety, qui avoit déjà trouvé les voyelles, l'encouragea à continuer ce travail, dont ils vinrent à bout avec un entier succès vers l'an 1758.

GLOSSARY,

BY THE EDITOR.

This little Work contains more of the Sum and Substance of the SECRET, than nearly four thousand known Books that have been written, from HERMES to PHILALETHA, upon the obscured Science of Alchymy.

Writer of the Preface.

GLOSSARY.

*A*BYSS.

Argent-vives, two.

Astral-juice.

Astral-sign.

Blood of the innocents.

Caduceus, the wonderful.

Chalybs of the god of war, Sabre.

GLOSSARY.

Colours.

Dragon, old.

Dragon, saturnine.

Dragons, two

Filth.

God of war, Sabre chalybs of the.

Health.

Herb, the royal triumphant.

Hermaphrodite Mercury.

Imperfect King.

Key or Royal Key.

King, imperfect.

GLOSSARY.

Lead, our.

Luna, fine.

Luna, moist and cold.

Lute of wisdom.

Male and female.

Mars.

M

Mercury, double.

Mercury, hermaphrodite.

Mercury of the Philosophers.

Mercury of the wise, see Mercury philosophic.

Mercury Philosophic or Sophic

GLOSSARY.

Mercury, the heavenly.

Mercury, the young god.

Moon.

Moon.

Moon.

Moon, the living.

Multiplication.

Oak.

Old Man.

Philosophic Sublimate, see Sublimate.

Philosophic Tincture.

Purple red.

Queen.

Red Sun.

GLOSSARY.

Royal Key.

Royal Saturnia, see *Saturnia*.

Sabre chalybs of the god of war.

Sabre.

Sabre, steel sharpened.

Salt-petre and *Salt of Tartar*.

Saturn.

Saturnia, or *Royal Saturnia*.

Saturnia, golden.

Saturnine Dragon.

Saturn's first-born child.

Serpents encircling a golden rod.

Star.

Steps of the philosophic Ladder.

GLOSSARY.

Sublimate, Philosophic.

Sulphur, male.

Sulphur, white or red.

Sulphur, true.

Sun.

Sun.

Sun, red.

*Sun, the living, or Philosophic Sublimate, see
Sublimate.*

Thief.

Time.

Venus.

